

Hide-and-Seek by ErGao Dance Production Group

二高表演《躲貓貓》

14 / 3 五 FRI
3:00 PM 8:00 PM#

大館 F 倉展室
F Hall Studio, Tai Kwun

🕒 節目長約 60 分鐘，不設中場休息
Approx. 60 minutes with no interval

15 / 3 六 SAT
3:00 PM 8:00 PM

設中英文通達字幕、粵語口述影像及語音場刊
Accessible captions in Chinese and English, audio
description in Cantonese, and house programme in audio
format available

16 / 3 日 SUN
11:00 AM



敬請關掉所有響鬧及發光裝置。
Please switch off all sound-making
and light-emitting devices.



請勿擅自攝影、錄音或錄影。
Unauthorised photography or recording
of any kind is strictly prohibited.

Documentary

紀錄片放映

8 / 3 六 SAT
3:30 PM

9 / 3 日 SUN
1:45 PM

大館洗衣場石階
Laundry Steps, Tai Kwun

設中英文通達字幕、粵語配音、粵語口述影像及語音場刊
Subtitles and accessible captions in Chinese and
English, dubbing in Cantonese, audio description in
Cantonese; house programme in audio format



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P.127, 130

24 / 3 - MON

演後藝人談
Post-performance
Meet-the-Artist Session

「每日動作」按摩與舞蹈工作坊
Movement Workshop with
ErGao and Wang ZeYu:
Massage Meets Dance

19 / 5 - MON

設中英文通達字幕、粵語及英語配音、粵語及英語
口述影像、語音場刊
Subtitles and accessible captions in Chinese
and English, dubbing in Cantonese and English,
audio description in Cantonese and English;
house programme in audio format



請勿使用任何相機、智能手機及
任何錄音儀器對節目內容進行
拍攝、錄音及螢幕截圖。
Any type of screen recording
or filming with a camera,
smartphone or other
recording device is strictly
prohibited.



到底是他們隱藏了， 還是我們視而不見？

「基本上我們很少在公共空間見到不同能力人士，也只有盲人按摩店才會看見視障人士。」經過與視障朋友相處之後，編舞二高卻漸漸發現，只要細心留意，他們其實就在身邊，可能我們視而不見。這到底是一場怎樣的捉迷藏遊戲？

他以「躲貓貓」（捉迷藏）遊戲的概念出發，邀請曾為按摩師的王澤宇參與創作，彼此通過大半年的相處和合作，經過不斷磨合與了解，共同創作出這場雙人舞蹈體驗。二高從按摩與身體觸摸開始探索身體，發展出張力與舞蹈動作，讓澤宇重新發現自己「隱藏」了的身體潛能。兩個人，你拉我扯，如像捉迷藏般你躲我捉；也像玩搖搖板般，一高一低，互動與平衡，缺一不可。澤宇代表着社會上「被隱藏」了的視障朋友，他們的出路與未來可以不只得盲人按摩。而演出雖以澤宇追夢成為舞者的歷程作始，卻不以「舞蹈」為終：「創作過程大於最後這一場舞。」二高說。

澤宇：從按摩到舞蹈

二高：從舞蹈到身體覺知

澤宇曾經以為自己只能擔任盲人按摩師，及後才慢慢接觸藝術，也為視障界擔起倡議者角色，為他們爭取權益。二高以編舞身份，引領且陪伴澤宇探尋身體另一可能——跳舞的歷程。但二高不為排舞而排舞，他放下對編舞的執念，也要澤宇放下對舞蹈的執念，「澤宇很想成為藝術表演者，希望有突破，結果對『甚麼是舞蹈』有一種先入為主的觀念。」惟二高的初衷是從澤宇自身經驗和真實的視障群眾出發，跟群眾一起構成作品。

創作期間，二人共同探索按摩的張力——輕中有重，陰柔中有力勁。以澤宇最熟知的拍、打、推、揉等按摩手法與觸摸開始，兩人互相感覺肌肉如何伸展，包括身體最微細的蠕動，一步步在拉扯與對抗間尋找美感。「我會為他描述過程中的舞動畫面，再跟他建立一個共同理解的美學；配以音樂與節奏，舞動渾然天成。」二高不斷觀察和挑戰澤宇的身體，與此同時，他也受到澤宇的啟發，還原自己對身體的直覺感知。

「有次我們邀請了一對瑞士藝術家來做鋼管舞工作坊。由於只有一條鋼管，當一個人在跳，其他二十人只能圍觀。我們總覺得要學習甚麼技巧，又會怕痛和尷尬，但澤宇毫不遲疑，輕輕鬆鬆就如爬樹般爬了上去，我覺得很震驚。」大部分人習慣了循規蹈矩，一步步去學習技巧，卻忘記以直覺感受，「就是很純粹一個人的身體與物件之間的關係，我當下才意識到：我與他以身體回應『當下』的方式很不同。」

「躲貓貓」的身體感應

二高着重創作過程，不帶任何既定想像，純粹以捉迷藏的遊戲概念為基本。過程中，他除了跟澤宇進行一對一工作坊，也探訪不同視障機構，深入社區搜集資料，了解視障群體在盲人按摩店的生活，以至他們對家鄉的記憶和遷徙經歷。他亦與澤宇一起舉辦公眾工作坊，以盲人按摩和捉迷藏等遊戲，探索視障與

健全人士的互動體驗。「捉」與「躲」，「捉人」與「被捉者」，「在明」與「在暗」，一切即興交流，展現着兩者之間的微妙關係，以至身體跟空間的關係。

尤其在捉迷藏的遊戲中，雙方不斷互換角色，如像二高和澤宇在創作中的狀態。「在尋找過程中，不論捉人或被捉一方都會放大身體的感應，變得相當敏感；而雙方都誠惶誠恐，躲藏一方既怕被發現，又期待被發現，捉人者亦會害怕隱身的一方隨時反過來嚇自己。既互相感受對方，也感應現場空間。」無論擔當哪一個角色，既沒有絕對的隱藏，也不想絕對地隱藏。那正是二高最想提問的：對視障人士的存在和一切故事，到底是我們故意視而不見，還是因某些原因，所以允許了自己視而不見？

既是按摩店，也是捉迷藏的樂園

二高向來喜歡挑戰環境及空間的設定，是次演出沒有舞台，既是按摩店，也是捉迷藏的樂園，是一個讓觀眾遊走的空間。在流動的場景裏，觀眾亦將一直聽到為視障人士而設的現場口述，觀眾大可閉上眼睛，由聽見的「畫面」帶領。二高也以鏡頭記錄了在盲人按摩店和視障機構與視障人士的互動過程，這些影像、聲音、文本及紀錄會散落在演出空間，「紀錄片段都來自社區，有一種包容性，讓我深受感動。」平日被隱藏的社區，以最坦然的狀態顯現觀眾眼前。二高深信，創作不是自己的設想，應由群眾共同參與。

「拍攝海報那一天，澤宇拿着盲杖，我也拿起了盲杖。我突然有一個領悟，當年紀漸長，每個人都有機會經歷不同程度的殘疾，都可能失去某種活動能力。」他說，演出雖然從視障朋友的視角出發，但最終其實涵蓋每一個人——到底我們對身體的認知有多少？我們能否在打開雙眼看見別人之時，也看見自己？

Are They Hidden, or Are We Turning a Blind Eye?



“We rarely notice people with different abilities in public spaces. Visually impaired individuals are usually only seen in blind massage parlours.” After spending some time with his visually impaired friends, artist ErGao gradually discovered that, if we pay close attention, they are actually around us. We may choose to turn a blind eye. What kind of a “hide-and-seek” game is this?

This performance is inspired by the concept of the game “hide-and-seek” —you hide, and I seek. For six months, ErGao collaborated and interacted with his visually impaired friend Wang Zeyu, a former massage therapist. Together, they explored and developed tension and movement, starting from massage and physical touch, allowing Zeyu to rediscover his “hidden” physical potential. The two artists pull and push, one high and the other low like a seesaw in which interaction and balance are indispensable. Zeyu represents the visually impaired individuals who are “hidden” from society, showing that their future can extend beyond just blind massage. Although the dance starts with Zeyu’s journey of pursuing his dream of becoming a dancer, it does not end with “dance”. “The creative process, is greater than the final dance.” says ErGao.



**Zeyu: From Massage
to Dance**

**ErGao: From Dance
to Body Awareness**

Zeyu once thought his capabilities were limited to providing blind massages. As he gradually explored the arts, he began advocating for the visually impaired community, fighting for their rights. ErGao, as a choreographer, guides and accompanies Zeyu on a journey to explore dance as another possibility for his body. However, ErGao does not choreograph for the sake of choreography. Rather, he wants to let go of his obsession with dance. “Zeyu aspires to become an artistic performer and hopes for a breakthrough,” ErGao explains. “But he had preconceived notions about ‘what dance is.’” ErGao’s original intention starts from Zeyu’s own experience and the real visually impaired community to create this work together with them.

During the creative process, ErGao and Zeyu explored the light yet weighty, gentle yet powerful tension in massage techniques. Starting with Zeyu’s familiar massage techniques, such

as patting, striking, pushing and kneading, they felt how muscles stretch, even in the slightest movements. Step by step, through pulling and resisting, they sought a sense of beauty. “Throughout the process, I would describe the dance scene to him to establish a common understanding of aesthetics. Together with the music and rhythm, the dance naturally came to life,” ErGao reveals. Furthermore, ErGao continuously observed and challenged Zeyu’s body, while, at the same time, he was inspired by Zeyu to return to his own intuitive bodily awareness.

“We once invited two Swiss artists to conduct a pole dancing workshop with us. Because there was only one pole, when one participant was dancing, the other 20 could only watch. We always thought we had to learn certain techniques and were worried about the pain and embarrassment. But Zeyu climbed up with ease, just like climbing a tree, and I was amazed. Most people are used to learning techniques step by step and forget to rely on their intuition. It’s purely a relationship between a person’s body and the object. That’s when I realised that the way Zeyu and I respond with our bodies is very different.”

The Physical Sensation of Hide-and-Seek

ErGao focuses on the creative process without any preconceived perceptions, basing the performance solely on the concept of the game hide-and-seek. Throughout the process, he conducted one-on-one workshops with Zeyu and visited visually impaired institutions. This allowed him to gather information and understand the lives of visually impaired individuals working in blind massage parlours, as well as their memories of their hometowns and migration experiences. Together with Zeyu, ErGao also held public workshops to explore the interaction between visually impaired and sighted individuals through such games as blind massage and hide-and-seek. The dynamics between “seeking” and “hiding”, “the seeker” and the “hidden”, “in the light” or “in the dark”, are revealed through the improvised exchanges and the subtle relationships between them, as well as the relationship between the body and space.

In the game, the roles in hide-and-seek are constantly changing, similar to the state of creation between ErGao and Zeyu. “During the seeking process, both the seeker and the hidden heighten their sensitivity to their physical sensations. Both sides are filled with anxiety. The hidden fears being found yet hopes to be found, while the seeker is afraid that the hidden might suddenly scare them. Both players sense each other as well as the surrounding space.” Regardless of which role they play, there is no absolute hiding nor a desire to be completely hidden. And the most pressing question ErGao wants to raise is whether we deliberately turn a blind eye to the existence and stories of visually impaired individuals, or if we allow ourselves not to see them for some reason.

It is a Massage Parlour and a Hide-and-Seek Paradise

ErGao has always enjoyed challenging environmental spaces. Yet, this performance has no stage; it is a space for the audience to wander around, both as a massage parlour and a hide-and-seek paradise. In this fluid scenario, the audience will continuously hear live descriptions designed for visually impaired individuals. They can also close their eyes and be guided by the “images” they hear. ErGao also used a camera to document his interactions and experiences with visually impaired individuals in massage parlours and institutions. These images, sounds, texts and recordings will be scattered throughout the performance space. “These recorded segments come from the community, which exudes an inclusiveness that moved me deeply.” This community, usually hidden from the public, is presented to the audience in its most candid state. Through **Hide-and-Seek**, ErGao believes that creation is not an individual conception, but rather, it should be a collective participation.

“One day, when we were shooting for the poster, Zeyu held a white cane, and I took one as well. Suddenly, I had a realisation that as we age, everyone will experience varying degrees of disability and might lose certain abilities,” ErGao says. Although the performance starts from the perspective of visually impaired individuals, it ultimately includes everyone, he says. How much do we understand our bodies? Can we see ourselves when we open our eyes to see others?”



創作紀錄

Creative Documentation

「捉」與「躲」，「捉人」與「被捉者」，「在明」與「在暗」，一切即興交流，展現着兩者之間的微妙關係，以至身體跟空間的關係。

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導演及演出 Director & Performer

二高 (何其沃) ErGao (He Qiwo)



廣東陽江人，獲全額獎學金畢業於香港演藝學院，2021年獲全額獎學金研修新加坡 [CP]3 亞洲當代表演藝術評論。2007年創立二高表演，其作品一直堅持以身體作為審視焦點和主要介質，以多元的創作方式，荒誕且嚴肅地闡釋當代社會和文化中身份與性別等諸多現象。他重視社區舞蹈實踐以及從日常生活中發現舞蹈是其創作的重要方法，提出以「合成現場」探索觀演關係的動態切換。

ErGao is a dancer, choreographer, director and curator from Yangjiang, Guangdong. A graduate of the Hong Kong Academy for Performing Arts, ErGao later studied Contemporary Performing Art Criticism [CP]3 in Singapore. Since founding ErGao Dance Production Group in 2007, his work has focused on the body as his primary medium and site of artistic inquiry. ErGao employs diverse strategies to illuminate topics relevant to contemporary society, including socio-cultural identity, sex and gender issues. He emphasizes the importance of involving community dance practices and drawing inspiration from daily life for his artistic pursuits, aiming to foster dynamic interactions between performers and audiences.

演出 Performer

王澤宇 Wang Zeyu



廣東潮汕人，目前居住廣州，早期從事盲人推拿工作，後加入「展融文化」草根公益機構，開始推動殘障平權的社會工作。2020年加入「觸目 Tactileye」藝術小組，探索觸覺和身體的實驗性創作。創作主題涵蓋身體限制、社會性別、非視覺感官、自身認知、視而不見的現象與職業困境等社會議題。2023年發起「理當別論」創作計劃，試圖透過身體經驗和個人視角探索新的敘事方式，呈現視障人群的多元性和個體差異，以及網絡與主流網絡的交融與分野。

Guangzhou-based performer Wang Zeyu (aka Zeyu) began his career working as a blind masseur. He later joined Zhanrong Space, a non-profit organisation that explores the potential of visually impaired individuals and advocates for an accessible and inclusive society. In 2020, with the Tactileye art group, Zeyu began experimenting with tactile and body-centred creations, employing sound, physical movement, installation, writing and film to address social issues such as physical limitations, gender, multisensory experiences without vision and professional predicaments. In 2023, Zeyu initiated the Alternative Vision project, documenting his life, and the lives of visually impaired friends, through multisensory experiences and personal perspectives.



創作團隊 Creative Team

導演及演出 Director & Performer
二高 (何其沃) ErGao (He Qiwo)

演出 Performer
王澤宇 Wang Zeyu

燈光設計師 Lighting Designer
李駿龍 Li Junlong

空間設計師 Set Designer
沈軍 Shen Jun

聲音設計師 Sound Designer
Fractal

服裝設計師 Costume Designer
高翔 Gao Xiang

影像設計師 Video Visual Designer
趙夢 Zhao Meng

觀察員及學術支持 Observers & Academic Consultants
毛彞 Mao Cui
王黔 Wang Qian
曾不容 Zeng Burong

紀錄片製作 Documentary Production
馮舜旭 Feng Shunxu
王曉月 Wang Xiaoyue

合作藝術家 Collaborating Artists
王超 Wang Chao
欄志穎 Xuan Zhiying
許揚佳 Xu Yangjia
劉汝達 Liu Rukui
陳佳彤 Chen Jiatong
阿進 A Jin

實習生 Trainees
韓金峰 Han Jinfeng
李潤堅 Li Runjian
泳嵐 Yong lan
張煒 Zhang Wei

製作經理 Production Manager
徐卓敏 Nichole Chui

製作人 Producer
潘雄 Pan Xiong